SACRED DANCE GUILD
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Looking toward Festival '96 and Reviewing Festival '95

Festival '96

The Sacred Dance Guild Festival '96 will be held July 29 through August 2 at Pacific School of Religion.

In 1983 the Guild celebrated its 25th anniversary at Pacific School of Religion with the theme of "Spectrum of Dance" and again in 1984 we met at PSR with the theme of "Stretching Sacred Dance" while in 1993 we gathered for "Festival of Dance and Spirituality: East and West" at PSR.

Lisa Tuttle is program director for the coming Festival. Her committee: Ann Blessin, Joann Flanigan, Karen Josephson, Barbara Tener and Doug Adams are gathering to make final plans for the event.

The *Winged Figure* by Stephen De Staebler will be a highlight of the Festival. As G. K. Chesterton notes: "Angels can fly because they take themselves so lightly." As all are aware, angels are very popular in our day and age although through the arts, angels have been making news since earliest recording. *Behold the Arms of God* was premiered by Carla DeSola as part of the PSR 1995 Summer of Dance. This dance was inspired by the *Winged Figure* and was a high point of the "International Visual Arts Conference" at PSR.

Other sessions included "The Wisdom of the Body" with Cynthia Winton-Henry and Phil Porter; "Faith Alive in Dance, Story and Song" and "The Spirit Moves" with Carla DeSola; and "Bringing Biblical Humor to Life" with Doug Adams. Each workshop/session was a nugget of value to the sacred dancer.

Festival '95

Festival '95 was a most extraordinary and productive and beautiful sojourn for eighty-six in attendance. Each participant was presented with a certificate. The group honored Jean Erdman as their guest. The final concert was dedicated to the memory of the late Sister Joanne Marie Mascha, SDG member.

"Our goal is to deepen your spiritual life as a result of the classes and activities we have prepared for you this week. Our hope is that, like seeds scattered by the wind, you will take what you have learned and share it with others." Having attended many festivals, I am sure each person achieved and will continue to achieve that goal in the year ahead.

Major study during the week was with Carla DeSola, Sara Shelton Mann, Tokiko Hiyama, Ehulani Stephany, and Lori Ohtani. Electives were chosen with leaders Connie Ching, Starfire, Mary Jane Wolbers, Judith Reichsman Preble, Denise Dovell, Lisa Tuttle, Dan Landau, Kathleen Villalobos, and Nancy Candea. Technique classes were given by Alberto "Tito" DelSaz, Halifu Osumare, Jean Erdman, and Gerardo Maza.

More on Festival '95 will be reported in the Winter issue of the *Sacred Dance Guild Journal.*

Mev Puleo

Stephen De Staebler's *Winged Figure* will be a highlight of Festival '96 in Berkeley, California.

SDG Awards $1,000 in Scholarships

The Memorial Endowment Fund was set up in memory of past Guild members Ruby Henderson, Virginia Lucke, and Robert Storer to help supply scholarship funds for Guild members to participate in the annual Sacred Dance Guild Festival. Four members received scholarships for the 1995 Festival held in Hawaii totaling $1,000.

Denise Dovell, director-at-large, was chair of the 1995 scholarship committee. Individuals were selected from 13 applicants. The four scholarship recipients are:

- Lea del Castillo of the Hawaiian Region. Lea's smiling blue eyes greeted many participants of the Festival where she has been part of the organization of this year's Fest. She serves as secretary for her region and participates in the many dance in worship ventures with Lisa Tuttle.
- Jamie Parnum of the Northern California Chapter. Many people will remember Jamie for her size—very tall, which gave

continued on page 2

SACRED dance GUILD

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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President's Message

The azure blue of the ocean is bright and sparkling in the afternoon sun here on the Kona coast. As I sit writing the President's message to you, it's hot and humid, and the flowers are brilliant shades of orange, hot pink, blue and purple. I remember the beauty of this island from times past when we visited here, and the hot, hard, black, shiny volcanic rock as it sizzles and hisses into the ocean creating new land. There is a sense of vitality and aliveness here, and intuitively one feels its spirituality. This is a dancing place: The waves dance as they lap the edge of the shore. The palm trees sway gracefully in the breeze. The birds sing their joyful songs, as they flap their wings dancing from tree to tree. The intense colors of fish, luminous yellow, iridescent blue, and striped black and white, shine in the water as they dart to and fro. The tiny crabs perform their ritual dance on the black hard lava rocks. One is surrounded by God's creation in this place.

I visited a little shop in one of the narrow winding alcoves in Kona and stumbled upon the most beautiful paintings. I bought two lithographs: "Ladies of the Dance II" and "Essence of Hula." The artist, Warren Rapozo, told me that he has been painting for years and used to put his paintings in galleries. Then he said, "They only want you to paint the same thing over and over again, so I finally decided to open my own shop."

He added "I'm finally doing what I want to do, and painting what I want to paint, and I'm happy." The spirit of creativity shone in his eyes as he spoke about his work, and I thought "How like the dance that is. We want to create dances that are unique and special, not repetitive ones."

As I ponder this place a sense of spirituality surrounds me. Surely the spirit of God is here and surely it will be with us as we dance at Kalani Honua. I am looking forward to renewing old friendships, making new ones, and just being together as we share our faith and spirituality, dance new dances, and dream dreams for the future of the Guild.

A very special thanks to Festival Chair Person Lisa Tuttle and her committee for planning Festival '95. Your rewards shall be heavenly as well as earthly ones. It is a huge job and very well done. Words are inadequate; we need to perform a thank-you dance.

Incidentally I found out that Warren Rapozo was commissioned by Lisa to produce an art work for the new Visa card this year. Guess what it was? "Ladies of the Dance." It's almost prophetic that an artist from the big island of Hawaii painted this for our technological-thinking community. The message to me says: "The spirit of the dance is alive and well in this place." Aloha.

Ann Blessin

Festival '95 and '96 *continued from page 1*

her rendition of the Lord's Prayer a very impressive quality. She is a student teacher at San Jose University, works with teens, and dances in various churches in her area.

• Kathleen Villalobos of the Southern California Chapter. Kathleen is a beautiful spirit with many years of sacred dance under her belt as well as a baby. Kathy was the one with the pregnant belly at the festival. She runs a dance company known as A Gift to Dance in San Diego and presented a session at Festival on the documentary she is directing, "Called to Dance" about religious dance in America.

• Mary Jane Wolbers, director-at-large. Mary Jane is a wonderful resource of information. She has been a member of the Guild since 1958 and is a performer/choreographer/lecturer of sacred dance. She trained with Denishawn, Helen Tamiris, Jose Limon, and the schools of Graham and Holms. She already has dates set for sharing what she has learned at festival with her local area.

The SDG scholarships are made available through interest from the Memorial Endowment Fund. It was established in response to a concern for a lack of monies available to individuals interested in traveling to Festival. A silent auction was held at the '94 Festival that raised over $800 to be put in the Endowment Fund. To make contributions to the Endowment Fund send a check made out to the Sacred Dance Guild ear marked for the Memorial Endowment to the treasurer, Carolyn Lutito, 4920 W. 31st Ave., Denver, CO 80212.

NOTE: Theodosia Queen of New Rochelle, New York won the $300 drawing for Festival '95. Theodosia is a retired English teacher, the aunt of Merle Wade (SDG member), and a recent explorer of the sacred dance.

In Memoriam

Vira Grant Klawe, died August 29, 1995, at Lynchburg, Virginia. A pupil of Ragani Devi, she was a noted teacher and performer in New York City of the classical dances of India. She was a long-time loyal member of the Sacred Dance Guild.

In Memory of Sr. Joanne Marie Mascha

Dear Sacred Dance Guild:

It was with a sad heart that I received the news of the death of Sister Joanne Marie. Sister Barbara Eppich, OSU wrote: "Sister Joanne Marie Mascha, an Ursuline Nun of Cleveland and a former member of the Sacred Dance Guild was kidnapped, raped and murdered on our Ursuline College campus on March 27, 1995. She went for her usual bird walk in a wooded area which is part of our property and was met by a 21 year old man who was known in the area for his unusual behavior by the police and the people in the suburban neighborhood in which our college is situated."

Sister Joanne "was quite active in the Guild from 1989 to 1992. She was a member of the committee for the Festival '89 held in Cleveland at the Christian Life Center, a charter member of the Ohio Chapter and held the position of Secretary for the 1990-91 year. While dancing with the Christian Life Dancers and Hosanna Dancers she also became very active in the Contemplative Outreach Program of Ohio. In the last few years of her life, Joanne spent most of her time coordinating prayer experiences and giving talks about contemplative prayer. Joanne was 58 years old and had been a member of the Ursuline Community for 40 years."

As Sister Barbara requested, I do also: Pray for her family and for the Ursuline Nuns of Cleveland who once again must mourn the loss of a member (Sister Dorothy Kazel, OSU died in El Salvador in 1980) due to a tragic senseless act of violence against women. Pray that we all can come home with Joanne to renewed energy, radiance and joy filled relationships that respect all life. Joanne had a saying on the wall in her room, "I couldn't believe in a god who didn't know how to dance," F. Nietzsche. I have that on my office wall also.

Our prayers and love go to the Ursuline Nuns of Cleveland.

Toni'

Tokiko Hiyama at the opening worship service, Festival '95.

IN THIS ISSUE

Festival '96 1
From the President 2
Editorial 3
In Memory of Sr. Joanne Marie Mascha 3

The Refolding and Reblossoming after Hawaii

Reflections upon the Sacred Dance Guild Festival in Hawaii, August 1995 *by Laurie Ross* 4
The Dance of Peace *by Lola West* 4
Sacred Dance Within our Walls *by Rebecca Wright Phillips* 5
A Consultation on the Dance: Religion and the Dance *by Mary Jane Wolbers* 5

About Those Who Serve SDG 6
World Dance Alliance *by Forrest Coggan* 7
Recommended Reading 7
Letters to the Editor 7
Sacred Dance Activities 8
Chapter News 10
Memos from the Minutes 11
Calendar of Dance Workshops 12

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Editorial

I am again sitting at the computer. The bomb that shattered one train of the Paris Metro was four blocks from where the International Conference Kineotography Laban (dance notation) was meeting. And that was where I was. Two days before, I had been on that particular train. And since coming back, another bomb exploded near the Arch! Nevertheless, it was a great conference with members from Russia, Germany, Sweden, Indonesia, Philippines, Hungary, China, Switzerland, France, England, Canada and the United States. Besides being treasurer for the group at this event, I also presented my work with children at our Vacation Bible School through the Arts.

Virginia Huffine reports a zip code change 55906. The American address for the World Dance Alliance is Ruth K. Abrahams, c/o *Dance Magazine*, 33 West 60 Street, NY, NY 10023.

I missed being with you at Festival '95, but look forward to Festival '96 in California. I hope that many of *And We Have Danced, Volume II* sold both at PSR and at Festival '95. This year I have had to buy some of Volume I for libraries who wanted to have both copies. Do write me if you would like a copy of either book. The price has remained the same Volume I $6.00 and Volume II $18.00 which includes postage and handling.

The theme of the Winter Issue of the *Journal* will be "Sacred Dance and the Church Calendar." This theme lets us cover not only the special times of the year (Advent, Christmas, Lent, Easter) but also the Ordinary Time.

Have you responded to the Survey? As of June 18th only 24 out of 500 responded. You can still send in your response. If you need a new copy, call or write Joann Flanigan.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. The deadlines are August 15, November 15, and March 15.

Renew your membership now, or if you know of former members, have them renew. Check our Recommended Reading column for inspirational, educational or historical material.

Have a Great Beginning to another year of the Liturgical Dance of Life!

Reflections upon the Sacred Dance Guild Festival in Hawaii, August 1995

by Laurie Ross, New Zealand

Arriving at Kalani Honua was like coming from one part of heaven to another, especially after a 24 hour long, long journey. It was wonderful to be met and greeted by Lea del Castillo at the Hilo airport and again I was very thankful for her generous transport back to Hilo after the festival.

The choice of this venue was certainly perfect for a nature spirit like myself and I couldn't wish for a more beautiful, peaceful environment. The clean air, warm sun, tropical greenness, healthy delicious, vegetarian food and friendly dance people filled me with happiness. I am truly thankful to God for this time and place.

For me the biggest attraction was meeting so many people who were not afraid to call themselves "Sacred Dancers," especially within mainstream America and in the context of Christian churches. I was even more pleasantly surprised when I realized the openness to the "bigger spiritual reality" and, that there is a growing American and Christian mind that can experience and share this consciousness that embraces and transcends the separation of individual religious belief systems, whilst still honoring and even abiding within them.

I felt my own dream and hope for humanity and the planet reconfirmed that: yes, beauty will save the world. That love of beauty, truth and goodness is the state of spiritual being that we are all engaged in developing within ourselves. We are consciously awakening ourselves and using our lives, our bodies, to be the manifestation of Divine Light through dance. Without this evolving human spiritual consciousness we are enslaved in a materialistic, technological, nationalistic, competitive hostility, driven by fear and the illusion of scarcity and alienation.

So what else did I learn and enjoy? Well, I am grateful to everyone but especially to those who were leading sessions I was able to attend. Kathleen Villalobos does an excellent job of producing an overview of Sacred Dance in America with her video project. This will be most useful for me in New Zealand and I'm sure it will be for people in other countries. I hope she finishes it soon though I appreciate it will be awhile with a new baby in the making which must take priority.

Jean Erdman gave us the wonderful timeless feeling of the eternal dancer. She has nurtured the beauty, wisdom and graciousness for a whole nation, for all tribes of humanity. Her technique class was ideal for those of us who were older.

Tokiko Hiyama was my major class during the festival. She helped me consolidate my natural meditative approach to teaching dance. This Buddha Being with the love of Christ embodies the coming together of east and west of yin and yang at the highest level. We explored our Dance of Dreams and even painted our visions.

It was a delight to share not only my peace circle dances ("Dances of Universal Peace") with others but also my Shamanic dance. I was greatly nurtured and inspired by watching, participating and sharing in the choreographies of others. I have been a sacred dancer for about thirty years. Dance is the primary focus for my life and is my contribution to society. Thus, I need to do a good job in communication of the Divine Spirit through my dance.

The Dance of Peace

by Lola West

One of the most compelling displays at the Hiroshima Peace Memorial Museum was a collection of artwork done by the "hibakusha," or the survivors of the atomic bomb. All but one of these pictures depicted the events of that dreadful day, with many including Chinese characters telling that particular survivor's story. The predominant colors were red, brown, and black, and the pain and horror reflected in those pictures will remain seared in my memory for the rest of my life. Yet, the final picture in this unusual collection stood in stark contrast with the others, for it contained nothing of the pain and torment portrayed in all of the others — no burning buildings or corpse-clogged rivers or agonizing injuries. The colors were bright and varied, and the subject was a group of happy children, holding hands and moving in a spiraling circle. This picture was entitled "The Dance of Peace," and it was the most memorable and hope filled piece in the whole collection. It represents, as well, the essence of sacred dance for me — the joining together of all of our sacred bodies to become the body of Christ.

Sacred dance is the embodiment of peace, the fulfillment of wholeness and healing included in the Hebrew word Shalom. One of my favorite biblical images comes from the Song of Solomon, where the writer speaks of "dancing between two armies." Although the passage uses this image in a slightly different context, the poetic truth of this image should not be ignored, for indeed, the task of peacemaking is like dancing between two opposing sides.

This image is one that speaks to the choreography of peacemaking, as well, for the steps and gestures must constantly be created out of the fabric of our own lives and our shared experiences. It must be a dance that invites participation and expands to include everyone, from all sides. The dance may begin with a handful of dancers, but whenever peace and love are enfleshed, the Lord of the Dance is there to guide and to join in the movement.

It is in the dance and through the dance that we come to know God, and to express our love for God. Dance allows us to embody a different reality, to experience a transforming, healing alternative to the forces that divide, dehumanize and disembody. War is the greatest dehumanizing, disembodying force of all — it destroys forever the possibility of joining in the dance of life by exterminating the bodies of its victims and annihilating the souls of its victors. The dance of peace is the only choice for life.

Dance is also part of peacemaking in that it creates a healing and transforming space, where the divine touch can bring wholeness. Dance frees us to express our deepest emotions and explore our most profound pains. Yet it also opens up channels of grace and love, enabling us to begin the process of healing. As we dance through both pain and joy, we are transformed and our relationships are transformed, as well. As we continue the dance of peace, our peace comes from God. We create peace with our fellow dancers, and peace bubbles up from within. The dance of peace goes on; Christ beckons all who are faithful to join in the dance.

Sacred Dance Within Our Own Walls

by Rebecca Wright Phillips

Inspired by the faith of a pioneer ancestor, I decided to create a dance work in her tribute. Through faith in God she endured many hardships surviving her first winter in America in a dugout—a pit with only walls of frozen earth for protection.

Being a new faculty member at Brigham Young University, I had my own walls of challenges and insecurities to face as I began the choreographic process with unfamiliar dancers. But as the dance began to take shape, I realized that a spiritual dance was in the making, and that walls were being broken down along the way.

A solo dancer begins the work crossing the stage with hope filled eyes and forceful movements. The darkness closes in on her as she reaches out to feel the perimeters of her "walls" and her arms fold inward as if protecting a child from the cold.

The core of dancers then enters with hands clasped—filling the space with color, light and movement. Inspired by my own childhood walls of warmth and security, I leap through the walls of dancers surrounding me, playfully turning them and moving them into interesting shapes. They envelop me, lift me, and the dance evolves as I freely walk upwards along the wall made by their curving backs until I am passed and carried along from one dancer to another—feet never touching the ground—completely free from earthly cares.

The young dancers shared with me their personal ideas of walls of safety and peace. One mentioned a green wall of trees where she felt close to God, another the corner of her family room, another the face of his grandmother as they fished together in the protecting walls of nature. We then danced through the piece again trying to communicate to each other the sort of love we'd felt when in our own walls of safety. As they danced around me, lifted me high about their heads, let me lie on their backs, and reached toward me, I could feel strength and love filling my soul and my own walls of insecurity breaking down.

Other sections of the dance create images of more inhibiting walls. The dancers create physical barriers for one another as text is read about the former Berlin Wall. Dancers run at a chain of people attempting to break through the linked arms barring their progress. Others are manipulated and pulled into more violent movements until all are motionless on the floor. Slowly the dancers begin to pick each other up and move to new places in the space where they have freedom to stretch, turn, arch and reach.

Some of the dancers shared with me their "walls" of fear, unbelief, insecurity, self-consciousness, and their desire to rise above the negative influences surrounding them. As by faith the walls of Jericho fell so we can chip away at our own detrimental walls and then reach out to others and begin to encircle them with walls of love. As the dancers danced with these ideas in mind their walls and mine began to break down. A sense of community and peace filled our studio walls. "For He is our peace, who hath made one, and hath broken down the middle wall of partition between us." (Ephesians 2:14)

Refolding and Reblossoming after Hawaii

Denise Dovell in *Chinese Dance* at Festival '95

A Consultation on the Dance: Religion and the Dance

held November 16, 1960 at the Riverside Church in New York City

by Mary Jane Wolbers, 1995

This consultation was described as "the first national gathering of persons from the churches and the dance." It was sponsored by the Department of Worship and the Arts, National Council of Churches (475 Riverside Drive, NYC). Presentations and discussions were coordinated by Marvin P. Halvorson, Executive Director of the Department of Worship and the Arts.

Members of the Sacred Dance Guild attending were Jeanne Fuller, Helen Gray, Ruby Henderson, Virginia Lucke, Jean Miller, Martha Odom (now Yates), Shirley Porter, Margaret Fisk Taylor (now Taylor-Doane), Sister Jean Thompson, and Mary Jane Wolbers. Others participating included E. Martin Browne (President, Religious Drama Society of Great Britain/London), Halim El-Dabh (composer/NYC), Hadassah (ethnic dancer and teacher/NYC) Erick Hawkins (dancer, choreographer/ NYC), Roger Ortmayer (Professor of Christianity and the Arts, S.M.U./Dallas, Texas), Ruth St. Denis (pioneer in religious dance since 1906/New York and Hollywood, California), Walter Sorell (historian and critic/ NYÇ), and Canon Edward N. West (Cathedral of St. John the Divine/ NYC.

Presenting her paper as the seventh speaker of the morning session—following St. Denis, Taylor, El-Dabh, West, Browne, and Meredith-Jones—Mary Jane Wolbers was the first to mention the Sacred Dance Guild at the conference. She spoke enthusiastically about the work of the Guild in promoting dance as a religious art form, and what the Guild had meant to her, both personally and professionally.

Recently, I re-read the report of that historic conference. What a privilege it was to have been a participant! It was a very special gathering of theologians and artists. In the ensuing years, many of them have responded to the call for involvement in Guild programs and workshops. Walter Sorell, for example, has served workshops and written about us in Dance Magazine. The member-participants (listed above) have held executive office and contributed in countless ways to the organization's growth and development.

Memories of this event thirty-five years ago are vivid and very dear. The words of Canon West still ring in my ears, asserting that dance in the sanctuary should "be done with not just great personal feeling and understanding but with as great technical skill as we can find." As Sister Jean put it, "If it is a dance for God, it had better be a good dance."

Ruby and Virginia, we treasure your memory and bless your cosmic dance. You have inspired us all! (The Memorial Endowment Fund of the Sacred Dance Guild honors Ruby Henderson, Virginia Lucke, and Robert Storer. Interest from the Fund is invested in the future of the art form through scholarships to Festival participants.)

Hats off to Rosalie Branigan

Rosalie Branigan, Louisiana Regional Director, a job she has held for at least seven years, has had an outstanding career in sacred dance. And it has taken her throughout the United States as well as to eastern Europe in days before the breakdown of the Iron Curtain.

For years she needed to "piggy back" on other church organizations in order to fund the sacred dance activities of her two dance choirs in Slidell and Baton Rouge. Nevertheless, they flourished and during the same period she held numerous leadership positions at conferences and gatherings involving dance in worship. In 1990 she led 200 high school and college youth in dance at the Louisiana United Methodist Youth Retreat in Shreveport. That same year she spent over two weeks in East Germany, Prague, Budapest, Trieste, and Venice on a choir tour which had 10 dancers. The following year she hired seven dancers from six states to join her on a tour of the Soviet Union.

Often a sacred dance clinician, she made presentations at national United Methodist convocations on worship, music and the other arts, at times working with other noted sacred dancers as Margaret Taylor and Sylvia Bryant. She regularly teaches for the Phoenix Power and Light Company (working with Kay Troxell and Stella Matsuda) as well as at various worship and arts camps run by the UM Church. She was elected National Vice-President of the Fellowship of United Methodist in Worship, Music and the Other Arts and as such chaired the biannual meeting in 1993.

Both of her dance groups have participated in "Music Magazine" on the Cokesbury Television Network. Each group dances at least once a month throughout the year. Several times they have danced before audiences of 2000 at state-wide church gatherings in Louisiana. She can currently count 17 liturgical dance choirs in the state and she has had direct experience with 10 of them during the past year.

As a free-lance sacred dancer Rosalie has been featured at such events as the closing communion of a gathering with 15 bishops in full regalia and an event which prayed for victims of AIDS and peace at the time of the LA riots.

Rosalie has shared her expertise through her a variety of publications. She has authored a Children's Syllabus and over 40 sacred dance choreographies of liturgical dance for adult and children's dance choirs. Recent articles have appear in *Worship Arts* and United Methodist publications.

Currently her position is Director of Dance Ministry, Broadmoor United Methodist Church in Baton Rouge, Louisiana overseeing a year-round program for an adult dance choir of 14 and a teen program for 8 dancers, as well as periodic work with children in grades 2-6. This is in a church a good hour's commute around Lake Pontchartrain from her home in Slidell, northeast of New Orleans. She also has a branch group in Slidell. Somehow she also finds time to work as Artist-n-Residence for the St. Tamany School Board and be on the artist roster (in Spanish dance) for the state as well as working on numerous church committees and expanding inter-racial worship activities in the area. Last fall her daughter married and moved to Mali so Rosalie planned a trip to Africa. That follows the summer teaching at many workshops from Tacoma, Washington, NY, NH, Atlanta and Shreveport plus a trip to England.

And so a twenty gun salute to Rosalie Branigan, Sacred Dance Guild member extraordinaire!

DENISE DOVELL

Denise Dovell, recently appointed as a Director-at-Large, (and Scholarship Chair) is the director of *Thursday in the Dark Christian Dance Company*, Tempe, Arizona. She dances and teaches Chinese dance, as well as Blue Horizon Style Dance which is a blend of American Indian and modern dance. Denise also dances Irish, Scottish, and African. Recently she returned to her mother's home in Sitka, Alaska to study Tlingit dancing with an elder of her tribe.

As Director-at-large, Denise will be called upon to assist with contacts to the Regional Directors, as well as to new members in her area. A long-time member of the Guild, the previous Regional Director for Arizona-New Mexico, and a sounding member of the Heartland Region, Denise would like to see a training program presented at Festivals for Regional Directors and Chapter Representatives in order to facilitate their duties.

VICKI BLAKE

Vicki Blake, Idaho Representative for SDG, is from Bonners Ferry, Idaho. She grew up on a farm in Iowa. Her early love was music and she studied piano and flute from age 10. As a child she always had sand in her shoes and at 16 got her first taste of travel as a foreign exchange student to an incredible family in Belgium. After returning home she studied Theatre and German at Luther College, was married, had two children and began to teach dance. To her talents, she added voice with opera and musical theatre.

Vicki is mostly interested in exploring the relationship of spirituality and the arts. She states that dance and the arts have long been vehicles for exultation and meditation in her own spiritual life, and now she shares this richness with others.

Recognition of Chapter Officers

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  - V.P. Pres Elect - Dana Schlegal
  - Rec Sec - Lenise Spracher
  - Cor Sec - Ellen Young
  - Treas - Diana Nuessle
  - Newsletter Editor - Anita Bondi

New York/Southwest Connecticut
- Pres - Denise Ramp
- Sec - Christine Balsama
- Treas - Ardene Vandermeulen
- Rep - Holly Reeve Funston
- Incoming Officers
  - Pres - Anne Pomeroy
  - Sec/Newsletter Editor - Betsy Yavits
  - Treas - Pat Mitchell
  - Rep - Lori Jurgensen

Ohio
- Pres and Rep–Pam Bittner Gwozdz
- Sec - Susan McLaughlin
- Treas - Helen Lesniak

Potomac
- Pres - Sally Moravitz
- Sec/Treas - Sheri Bergen
- Rep - Susan S.Y. Johnson

Rocky Mountain
- Pres - Carla Ficke
- V.P. - Dory Ann Duncan
- Sec - Carole Brasher
- Treas - Sally Goermer
- Rep - Judy Rutledge
- Dance Shops - Marie Myfananwy
- Member-at-Large - Melissa Anne Hall

World Dance Alliance — Americas Center

Mexico City Assembly, March 9–12, 1995

(This was the second meeting of the Americas Center - held every two years. Forrest Coggan attended and represented the Sacred Dance Guild. His report follows.)

It was springtime in Mexico City - at 7000 feet the world's largest metropolis. The "delegates" arrived at the new air terminal and we were directed to our hotel on the historic Zocalo (Plaza) near the great Cathedral and recent Templo Mejor excavations. A huge throng was demonstrating massively for "Peace with Justice & Dignity in the State of Chiapas".

Four days of meetings were held at the nearly completed Centro Nacional De Las Artes, one of the last projects of the Salinas administration, a truly amazing complex of buildings, all triumphs by an architectural team. Transport was smoothly orchestrated. Fine food was beautifully served.

Workshops included: foundations/funding, dance research, technological revolution, data base/exchange, assemblies/public events, dance criticism, traditional dance, health, education/training, promotion, audience identification, printing/publishing, documentation/archives.

A particular view seemed to emerge: Dance is exploding globally, but at a standstill in the USA. A sad consensus felt U.S. dance had become highly athletic, but cold and "without soul". There was as much talk of healing this very human "wound" as there was of computer technology impact.

I was asked to speak at the training session chaired by Dr. Patricia Rowe, N.Y.U. dance. At this time we urged a deeper emphasis on methods which reinstill knowledge of spiritual roots in those who create dance, especially in the U.S.A.

Following this meeting, I encountered considerable interest in the Sacred Dance Guild. The materials sent to me by the SDG Board were eagerly sought at that site and at the registration area. There was particular intrigue with the coming festival in Hawaii.

Naturally these sessions were delivered in at least two languages, Spanish and English, and were facilitated by live multilingual translators or personal radio transmitters.

The evenings were largely devoted to performances by guest companies appearing on various stages. The Dance Theatre at the National Center has a large proscenium stage with huge depth and steeply raked audience seating 250.

Patricia Carrarras, founder and director of the First Ballet School in San Jose, Costa Rica, said that in her experience with Latin American dancers that they are either wonderful interpreters, but weak in physical training, or they are strong in physical training and weak in interpretation, balance and equilibrium are often ignored. Training must include far more than its physical components, since "Man" is a very complex unit.

Ilona Copen, Director NYC International Ballet Competition, working in modern dance for 22 years had a prime concern - an important ingredient is missing — artistry. Wherever she goes, she hears the same thing: "They are not dancing with feeling; the technique is good, but the heart is small and there is no soul." Much more than the body alone, the dance instrument is body-mind-spirit.

My own comments on training/education included oft-repeated observation: I see dance as practiced in three ways: 1) meditation, celebration, etc. for the self or "closet dance"; 2) group or communal dance for societal purposes, and; 3) when one acts on behalf of others, perhaps as priest or shaman aided by metaphysical powers, as we observe with concert performance.

This Center is designed as a School of the Arts, although others may use it. Only the Plastic Arts have occupied their buildings. We were privileged to use all of the wonderful spaces engineered specifically for theatre, music, and dance before the 2,050 regular students arrive.

The greatest joy for me was in sharing, with the nearly 150 people from 14 countries, the enthusiasm and hope for the global outlook, while celebrating our diversities and, together, tackling our many common concerns.

I'm told invitations for the next Americas Center Assembly (1997) have come from Cuba and Costa Rica. If you wish to attend or receive information, you may contact me for current addresses. The meetings are open to groups or individuals.

RECOMMENDED READING

1. ***Arts Ministry*** quarterly features Rosalie Branigan. Contact either Rosalie for the issues or write directly to the quarterly.
2. **Video:** Carla Ficke produced a video entitled "Rhythms of Loss and Faith." Contact Carla of the Rocky Mountain Chapter.
3. **Check with Sharing Company,** 6226 Bernhard Ave., Richmond, California 94805, on these books by Margaret Taylor Doane: "Children Dancing Their Spiritual Challenges in Today's Conflicts: Dances for Religious Growth in Supportive Groups", "Hymns in Action: People 9 to 90 Dancing Together", "Dramatic Dance with Children in Worship and Education" and "Look Up and Live: Devotion in Motion".
4. **Comfort and Joy Books,** P.O. Box 158002, Fort Worth, TX 76181-0002 lists: "The Final Hour" by Michael H. Brown, No. 050126, $11.50 and "Up On the Mountain" by Father Kenneth J. Roberts, No. 60171, $8.95. Shipping and Handling $2.00 for orders $5.01 to $10.00.
5. ***Christianity and the Arts***, P.O. Box 118-88, Chicago, Illinois 60611, subscription price $15 per year (4 issues) $28 for two years (8 issues). *Christianity and the Arts* is a quarterly magazine devoted to Christian expression. With each issue you will journey with the artists, musicians, actors, writers, dancers and cinematographers who celebrate God through their art.
6. ***Building Dances: A Guide to Putting Movements Together*** by Susan McGreevy-Nichols and Helene Scheff, Human Kinetics, P.O. Box 5076, Champaign, IL 61825-5076, $22.00. "Even if you've never taught or choreographed dance before, this book provides all the tools and blueprints you need to create and facilitate dances....The book is accompanied by a unique deck of 112 Deal-a-Dance cards that provide movement examples students can try out right away..." Your Editor has been exploring movement by the card method on occasion and has found it to be a very creative approach. For the non-dancer or for the non-dancer teacher this is a find!

LETTERS TO THE EDITOR

From Mary Jane Wolbers

"Blessed Be the Burgeoning". Pamela Diamond's article on Shaker Dance, "Hands to Work and Hearts to God," in the May, 1995 issue of Dance Magazine concludes: "their simple yet thoughtful practices have become traditions in many areas of American life, including the burgeoning field of liturgical dance."

Praise be to the Sacred Dance Guild and its members for contributing to the burgeoning! Amen.

From Yienan Song

Journey to the Path of I Am. With every breath we take we go deeper and deeper into the core of our inner being. We meet our true self, the essential I AM and the dance begins... A series of classes will be guided by me at the studio of Omega PeaceArts in the Cathedral of St. John the Divine.

SACRED DANCE ACTIVITIES

Alabama

Alabama/Tennessee reports that Ann Penick, Sue Highfill and Janie Smith presented two liturgical dances at St. Michael's Episcopal Church in Birmingham during Holy Week. They did a foot washing ceremony and an interpretive dance to "Via Dolorosa." Janie danced to John Michael Talbot's "Magnificat" at St. Michael's during Advent 1994 and repeated it at the United Methodist Church in Shelby County.

Arizona

Kathy Ayala in Tucson has assisted with ongoing workshops at St. Mark's Presbyterian Church each month. She also has danced for the second year with other dancers at St. Augustine Catholic Church for the rites of Election with baptismal symbols of light, oil, and water, for the second year. Carolyn Deitering asked her to dance on Good Friday and at the Easter Vigil at St. Odelia's Church. Jane Bretchger, liturgical dance director at St. Pious church, asked Kathy to help with the Easter celebrations this year.

In the Phoenix area Denise Dovell of Thursday in the Dark Company, which is based in Tempe, danced at San Tan Festival, at Gilbert Community College in Chandler in March, at Pacem Dancery and Women's Retreat in Yuma in April, Passion services in Tempe and at the Southern California Chapter annual concert, "Visual Voices of God," in Pasadena. Denise directs Dance and Worship weekly in Tempe; Ginger Fleischans directs Worship with Movement weekly in Mesa.

Canada

On May 5th and 6th a workshop "Bly and Woodman on Relationships" was held at the Victoria Hospital, London, Ontario.

Celeste Schroeder's *Embodied Prayer: Harmonizing Body and Soul* was published by Triumph Books, Ligorui Publications, Ligouri, Missouri.

Eastern Canada: Spring activity included dancing with artist Heather Mallet who introduced mandelas which were used to explore the theme, "Leaning on God." Marlene Bosch led a Lenten series, "Moving the Journey," at St. Joseph's in Ottawa, and Joann Flanigan presented a Lenten drama "Peter Denying Jesus," for the Lenten Journey. In April at Bells Corners United Church, the Rainbow Dancers and singers performed "The TechnicolorPromise," a family musical. Debra Bethell and Carla Marshall joined Anna Douthwright to dance the Resurrection. Following this dance Anna handed the Regional Directorship to Ruth Richardson in a lovely candlelight ceremony.

In May, Ellen Oak and her dancers came from Kansas to Ottawa.During the year Devotion through Motion explored such themes as body prayer, divine intervention, ecstatic dancing, prerational movement, moving the labyrinth, dancing with friends, culminating in a wonderful evening, "Dancing in Debra Cosh's Garden." The next morning the *United Church Observer* arrived with a cover story on "Meeting God in the Garden."

On July 2 in Perth, Ontario, Carla Marshall danced in conjunction with a drum workshop. In July Wendy Morrell and Ruth Richardson offered a dance workshop "Bodies United in Praise" at the United Church of Canada Montreal-Ottawa Conference in Kempville, Ontario. In September there was a three day retreat "Dancing on Eagles Wings" at Bells Corners United Church in Nepean. This included a labyrinth experience led by Wendy and Ruth.

Celeste Schroeder, Vancouver, offers a workshop and St. Joseph's Church in Ottawa and is offering of creative movement classes.

York University offers a Master's Degree in Dance, a scholarly program providing study and training for research in dance history, criticism, ethnology and dance direction.

Connecticut

Alice Gow Darius reports: October 13-14 at the Mercy Center at Madison the Foundation for Religion and the Arts sponsored their fourth annual Expressions of the Spirit: A Festival of Religion and the Arts. The Major presenters included Ellen Bodin, Meg Mahon, Anne Smith, Richard Ward, David Yoder, and Karen Josephson.

Georgia

"Moving in the Spirit" reports through Emily Ward: Leah Mann and Dana Phelps Marschalk began Moving in the Spirit as an outreach of their artistic expression to the inner city community. Now after helping MITS reach undreamed heights, Leah is stepping down as the artistic director. She is going to Seattle to work with her colleague Ela Lamblin to find new outlets for her dance spirit. She will be missed; she brought her talent, along with her spirit, to places that were void of such hope.

"Tour Explosion '95" traveled to Boston Massachusetts, New York, New York, Philadelphia, Pennsylvania and Raleigh, North Carolina during the months of June and July. The fourth annual Moving in the Spirit Dance-a-thon fund-raiser was held on April 28th at the blacksmith shop of FCS Urban Ministries.

In August the group traveled to Village Atlanta, Summerhill at Emmaus House, and Decatur.

Heitzo chaired a Regional Roundtable Discussion of sacred Dance at the Interdenominational Theological Center with 25 in attendance. Dana Marschalk and Leah Mann led the group in participation dances and Barbara Sullivan gave a performance and led a discussion. He reports the occurrence of sacred dance in the area, i.e. at Iron Palace, a shelter for homeless men where residents work out.

Idaho

Vicki Blake: The sacred dance workshops and concerts have been met with exuberant participation. Folk to Folk concerts featuring African and American music and dance have celebrated one unity. In February Vicki and Barb Nelson shared "Supplication", "Amazing Grace", "The Face of Christ", 'Siyahamba", and "The Lord's Prayer" at Sandpoint.

In March, Vicki and Barb with SDG member Linda Lincoln presented a workshop "Dancing Our Way Home" at Holy Trinity Lutheran Church in Ephrata, WA. In April they shared workshops, "In Touch with our Faith-expressions of Faith" in sacred dance for the North Idaho Methodist Women's Groups in Twin Lakes. In May Vicki and Barb presented "Dancing Our Way Home" and "Folk to Folk" for the area churches at Our Savior Lutheran in Twin Falls.

During the summer Vicki and Barb gave a workshop at Pacific Lutheran University in Tacoma, Washington for the national convention of The Fellowship of United Methodists in Worship, Music and Other Arts entitled "Shalom Pieces". Then they went to Portland, Oregon for the Regional TLCW Lutheran Women's Group.

Iowa

The Iowa region had a Fall Gathering in October which allowed its members to reconnect after several years of not being able to share their own sacred dance experiences. It brought together friends of dance (non-Guild members). A group meets monthly to teach/share/enjoy dancing. They work with Guild members and are encouraged to join. Mary Ellen Lewis has been asked to supervise the student's independent study in liturgical dance in the local college.

Louisiana

Rosalie Branigan notes most of her sacred dance is done in Broadmoor. She has several liturgical dance groups, both youth and adult. Her summer travels took her to Wales and Mali from where she brought dances. In June she was a leader at Fellowship of United Methodists in Worship and the Arts at Pacific Lutheran College, Tacoma, Washington, where Stella Matsuda of California was dance clinician.

Maryland

Association for Humanistic Psychology presented "Wholeness Embodied: creating Peace from the Inside Out" on August 10-13 at Johns Hopkins University, Baltimore.

Massachusetts

Mary Jane Wolbers will be a presenter at the 1996 AAHPERD National Convention for the National Dance Association, April 16-20, 1996, Atlanta, Georgia.

Daphne Lowell, Associate Professor of Dance/Movement at Hampshire College was one of three leaders of a Contemplative Dance workshop in July at Hampshire College. She writes that "I relish this practice because it brings me home to myself; it provides me with insights and ideas; it allows me to engage with spirit in a full-bodied way; it provides me an opportunity to meet with other people in rare depth, meaningfulness, and trust. It is refreshing and deeply satisfying."

Michigan

Shirley Kim, Richland, reports that she has a dance group in the Skyridge Church of the Brethren. Last summer they danced at the Brethren Conference. Shirley has danced to David Haas' "Come and Journey with Me." The troupe has presented Haas' "Deep Within," choreographed by Shirley and Karen French-Hall. Children have danced "The Lord's Prayer." On May 7th Shirley gave a workshop at the Church of the Brethren South-East section of Michigan.

Gretchen Lima, in Birmingham, tells us that she has been involved in liturgical movement for the past nine years. The past year she has led church school groups every Sunday morning. Twenty young people and two adults have participated the past year in morning worship, evening programs and special events. They have danced Michael Smith's "Friends," Rich Mullin's "Step by Step," Malotte's "Lord's Prayer," and Christmas carols, plus "Spirit of the Living God" and signed Amy Grant's "Emmanuel". They led a processional on Palm Sunday and concluded service with Sandy Patty's "Via Del Rosa."

Minnesota

Virginia Huffine writes that she dances at the evening of sharing when she attends an Elderhostel. She always takes a tape of music or reading, especially the Irish Blessing and often wears her long black dance dress. She has her

SDG Directory with her so that she can give names for other Elderhostelers to contact when they ask her about sacred dance afterwards. (JoAn Huff danced Virginia's dances at an Elderhostel in January at Cedar Kirk, a Presbyterian retreat and conference center in Florida.)

Zoe Eckblad, Hosanna Lutheran Church, Lakeville, danced "Exaltation", and "Starting Now" by Connie Scott. The group has danced "Crown Him King of Kings" and "Angels" and has attended the "Celebration of Faith and Art".

Teri Heyer, St. Paul, Corpus Christi Church directed children in "Love Your Neighbor," and the Stations of the Cross during Lent. Teri with Deb Stine choreographed and danced "Redeemer Lord" at the Corpus Christi Church.

Virginia Huffine, Rochester, and the Seraphim Dancers presented "All Glory, Laud and Honor" at Calvary Episcopal Church on Palm Sunday. During the summer session of the Methodist Church Bible School, Virginia served as religious dance co-ordinator.

Ione Furreness, Eagan, Cornerstone Dance Ministry of Evergreen Community Church, danced "Seed to Sow". She danced with the Drama Group on Easter Sunday and directed children dancing "The Color Green" at the Vineyard church in Burnsville.

Virginia Malmborg, LaPorte, Walker Community Church, danced to "Shalom" with the congregation joining her in movement.

Pat Schuckert, Minneapolis, with her dance group participated at Thanksgiving in "Blessing of the Land".

Elizabeth Rick, Maple Plain, taught American Indian dance through creative movement to the children at the Delano Elementary School.

Carolyn Bornhauser , Peterson, Cambridge, directed The Open Circle, and presented workshops/retreat in movement and meditation.

Nebraska

An ad hoc group of women gathers at particular events. In June one group danced at prayer services for Women of Faith in Transition with Joan Chillister. Rev. Nancy Phillips led a workshop in Hastings in February. She continues to educate people about sacred dance, often using dance in her sermons, where it is becoming a significant part of worship for many Nebraskans.

New Hampshire

Marie Loeffler, Cornish, presented Carolyn Dietering's "Bell Dances". and the "Alleluia" at the Area I Festival of American guild of English Handbell Ringers.

New Jersey

Linda Telesco has formed a sacred dance company named Spirit Moves. The region had a workshop last September in conjunction with leadership by Brenda Light, Amanda Crost, and Merle Wade. In May the Grace Dance Consort performed with Grace Choir in Nutley. The Spirit Moves ministered at Northern NJ Annual Conference of the United Methodist Church at Drew University, Madison. Linda was guest on the "North Jersey Neighbors" program discussing the history and practice of liturgical dance with host Rev. Dr. John Danner.

The group conducted a summer-long workshop "Dancing the Spirit" in Hasbrouck Heights. They participated in Central Atlantic Conference/ United Church of Christ in June at Washington College in Chesterton, Maryland.

Colley Ballou, Grace Dance Consort, danced in April at Monclair State University, to the poems of Roberto Sosa read in Spanish and English. The consort presented dance at Grace Episcopal Church, Nutley and in May collaborated with the Grace Church choir in "Hear My Prayer" by Felix Mendelssohn.

New Zealand

Outgoing Regional Director Sally Tripp notes that she taught a workshop to the Christchurch branch of the New Zealand Christian Dance Fellowship. Her theme for the event was about memories of previous festivals she had attended, and she shared many of the dances she had learned.

South Dakota

Jeri Lynn Omman notes that her students danced at three churches and at a nursing home at Christmas in Aberdeen and Brookings. At the First UMC in Brookings she taught the "Lord's Prayer" to Sunday School children. She danced Haas' "Send Us Your Spirit" for the year's World Day of Prayer.

During Holy Week the youth group and Jeri presented living Stations of the Cross. In May Jeri danced "We See the Lord" for Ascension Day and the Youth Group helped with "He is Lord". Judith Rock had a workshop in June for liturgical dancers at the Shalom Center for Continuing Theological Education at Augustana College in Sioux Falls.

Rhode Island

Rev. David Gregory has a dance choir of 14 girls, ages 9-13 years. The choir rehearses weekly and appears at church festivals. They danced at a spring conference of the UCC in Newport.

Tennessee

The Epiphany of Nashville reports: Epiphany is dedicated to using dance as a medium to communicate modern messages about the Christian faith. At Christmas time "Mary's Song" was performed. In February several dancers were part of a praise and worship video led by Ron Kenoly. During Lent the First United Methodist church, Hopkinsville, Kentucky commissioned "Stabat Mater". Epiphany celebrated Easter at Christ Community Church, Franklin with "Kyrieleis".

Texas

Kairos, a community gathering offers movement and sacred dance in a safe, supportive setting and welcomes people with no dance experience. Renee Larson is the contact person. In Austin a newly formed group, Copernicus Dance Group, invites and encourages the physically challenged population to join. The February 1995 issue of *New Texas* included an article on "Sacred Dance." It gave information on Sweat Your Prayers, a Sufi Dance group under sponsorship of the Austin Parks and Recreation Department, and about a Native American Pow Wow in Llano in April. Barbara Paul, regional director, is planning to hold a statewide sacred dance workshop.

The National Dance Association announced the selection of Dr. Penelope Hanstein, Professor of Dance and Dance Program Director at Texas Woman's University, as the NDA Scholar for 1995. Her lecture was entitled "Art Making and the Art of Leadership: An Aesthetics of Action for Change."

Utah

Rebecca Wright Phillips has been involved with the Sacred Dance Guild in the Chicago area for the last few years where she danced with Maggie Kast and produced her own works for the Lakeshore Chapter Concert at. St. Mary's College. Now relocated in Utah as assistant professor of dance at Brigham Young University, she reports that there is much work being done in the Provo area.

Washington

Mary Alice Olson, Olympia: Mary Alice and Phyllis Stonebrook and Emilie Olson danced "Spice She Brought and Sweet Perfume" for the Easter celebration at St. John's Episcopal church in Olympia. On Maundy Thursday and Good Friday a solemn ritual dance was performed, based on the gospel John 13:1-15 with plainsong on the organ, and "Were You There When They Crucified my Lord?"

Margaret Taylor Doane from Spokane led a workshop "Children Respond with Dramatic Action in Meeting Today's Challenges and in Religious Growth" on May 20 at Westminister Congregational Church in Spokane. She also led a workshop "Experiencing Hymns Through Action" at Oberlin College Reunion, Oberlin, Ohio. In July she taught two courses during four days for the "1995 National Convocation of The Fellowship of United Methodists in Worship, Music and Other Arts" at Tacoma. In September she taught "Look Up and Live" at the Lutheran Holden Village Conference Center, Chelan and again at Spokane Falls Community College, Spokane.

Peaceworks, Seattle reports that "Wisdom for the desert of modern life" tour covered San Francisco, Los Angeles, Berkeley, Palo Alto, Seattle, Boulder, Philadelphia, Harrisburg, Ottawa, Madison, Chicago, Minneapolis, Cortes Island, Baltimore, New York City, and Billings. Leaders were: Neil Douglas-Klotz and Rabbi Zalman M. Schachter.

Special Course

Carla DeSola teaches "Sacred Dance for Healing" January 8-12, 1996 at Pacific School of Religion, Berkeley, California. Contact Special Studies Office, PSR, 1798 Scenic Avenue, Berkeley, CA 94709 for registration forms.

The course description: "Sacred Dance is a resource for healing, embodying and lifting into consciousness the interplay of grace and conflict in our lives. We turn to the healing properties of dance by way of movement and meditation, using impulses from our inner self, as well as images derived from scripture, music and the natural world. We integrate each day with a closing ritual involving guided imagery and healing touch, assisted by Arthur Eaton, CMT. Healing rituals created during the week will be shared on the last day. Open to all. Class meets daily January 8-12 from 9 a.m. to 12 noon, and from 1 p.m. to 3 p.m. in the PSR dance studio, Mudd Building 100."

CHAPTER NEWS

New York/Southwest Connecticut Chapter

The Chapter held a Hawaiian workshop in Yonkers in May led by Kathy Mastriano. The Omega Dance Company sponsored a workshop by former director, Carla DeSola at St. John the Divine June 1-3.

On January 28 many chapter members gathered at the Cathedral for the memorial service for Allan Tung, "A Time to Gather." Omega and Omega West Dance Companies with Carla DeSola were a part of the service. Father Thomas Kane gave the homily reflecting on the life of Allan.

The Newman Performing Dance Group, who assisted Kathryn Mastriano at St. Pauls, is composed of students, staff and area residents. Their repertoire includes folk dances of the world, with dances of Polynesia their specialty.

Sandra Rivera and Omega Dance Co. presented a sacred dance concert, "SAETA," at St. Paul the Apostle Church, NYC. SAETA is a chanted prayer of petition, often reserved for Holy Week and still sung in Spain at this time.

Lori Belilove and her company gave a series of Duncan dances as well as classes in Duncan technique, a style which is valuable to sacred dancers.

Avodah Dance Ensemble, a diverse Jewish and multi-cultural dance company led by Joanne Tucker, presented "Let My People go," at Hebrew Union College, Jewish Institute of Religion March 30th in NYC.

During April and June Elinor Coleman, Artistic Director of the Elinor Coleman Dance Ensemble/Danse Mirage, Inc., gave workshops on Shamanic Movement and Ritual in Madison, Wisconsin, and at Northern Illinois University, in DeKalb, Illinois. In August she held workshops on Embracing the Goddess with Shamanic Movement.

From Ellen Smylie: "Thanks for the memories! After 27 years of continuous ministry, we the Wesleyan Dancers of Long Island, have hung up our dancing shoes. We had to end sometime - no coda, no variations, no reruns. We survived almost a generation and a half; came in all shapes, ages and sizes; from many towns and various religious traditions; with dance backgrounds ranging from zero to professional. We danced from 1968 - 1995 with a total of 45 women over the years. One of us, Carol Perkins, made it through the entire 27 years. As a grassroots group, we are proud of our achievements, and as a continuing support community for each other, we will be 'together wherever we are.' (7 states and Ireland)"

Omega Institute for Holistic Studies offered dance sessions during the 1995 summer: Dance of the Goddess, Afro-Caribbean Dance, African Dance, Dancing our Stories, Delicious Movement, Capoeira Dance, Tradition Chinese Dance, Afro-Cuban Dance and God, Sex & the Body.

"Movement for Learning: Creative Approaches to Dance and Movement for Early Childhood" Workshop was held April 2nd at Hunter College, New York under the sponsorship of the American Dance Guild, Inc.

The American Dance Guild presented its annual conference and honored Dennis Nahat with an award for outstanding achievement in dance at Hunter College, New York City on June 9-10 with theme "Kindling Creative Fires."

Lakeshore Chapter

The Dance and Movement Therapy Center reports a workshop "Dance — An Expression and Deepening of Spirituality" held in June at the Center in the Fine Arts Building, Chicago, with leaders Pamela Margules and Gina Demos.

In Carbondale, Illinois at St. Francis Xavier Parish, the sixth annual Vacation Bible School through the Arts had Rev. Carl Scherrer, Roger Petrich, Toni' Intravaia, Joan Looft, Clare Mitchell, Liz Crimando and Nancy Konecek leading Grades Kindergarten through Fourth Grades in drama, visual arts, music and dance. The concluding Mass had Psalm 107 with original music and dance.

Kast & Company had a performance with choreography by Bryan Saner in May at Links Hall, Chicago. In June the Lakeshore Chapter Sacred Dance Guild held its annual concert at St. Mary's College, South Bend, In. "Body, Mind, Spirit", an intensive workshop in Holistic Dance and Movement was held at Northern Illinois University, DeKalb.

The Chicago Moving Company "On the Move" visited the following cities with "In the Water": many schools in Chicago, Lawrence University, Appleton, Wisconsin and University of Indiana, South Bend, Indiana. This group not only performs but teaches and shares movement.

Potomac Chapter

Myra Belcher, Canton reports: Workshop "Dancing for God: Celebrating Our Creativity" was held at Christ Presbyterian Church, Canton, March 25 led by Judith Reichsman Prebel.

The Eighteenth Annual Convention of The National Association of Pastoral Musicians was held July 24-28 in Cincinnati, Ohio. Lectures on Liturgical Dance, Mime, and Drama Institute were led by the International Liturgical Dance Association's Gloria Weyman; the Valyermo Dancers John West, Consuelo Zuniga West; the Risen-Son and Good News Company with Mark Friedman and Donna Anderle; and Rev. Robert VerEecke and Friends of The Groom Drama Group.

Constitution Chapter

On Saturday, April 29 the chapter held its Sharing Workshop at Berwyn Methodist Church. Last year's winner of the Leadership Development Grant, Karen Clemente, shared dance experiences from the 1994 Festival with a presentation "Dancing God in the Now: Dancing their Stories, Dancing our Stories." The program began with Carla DeSola's "Danceprayer." "Sacred Motions" was led by Gloria Shih-Gulley and "To Be a Dancing Body" was presented by Anne Sigler.

Vacation Bible School at Immanuel Presbyterian Church in suburban Harrisburg was enlivened with Israeli dances led by Janet Ackerman and Gayle McCollum.

Paula DiNetta, Newark, DE, founder and artistic director of the Earth Walk Dance Company, led a group on Earth Day to discover and transform observations of nature into dance. The group met in Brandywine Creek State Park, DE.

Kay Troxell, appointed as the Dance representative to the Arts Advisory Council of Phoenix Performing Arts Ministries, will recommend dance staff and courses for the annual conferences and regional workshops. In addition during her three-year term she will prepare a personnel resource list for the organization.

A three-generational sacred dance program was offered by Mary Jane Wolbers, her daughter Vivian Nicholl, and her granddaughters Cara and Brittany Nicholl at the Cherry Valley United Methodist Church in Stroudsburg, Pa. Dances included were "Invocation," "Mother, Daughter," "I'm Gonna Sing" and "Benediction."

Karen Clemente, Beth Dunkelberger, Diana Nuessle, Lenise Spracher, and Kay Troxell with three dancers from four Methodist churches helped the Eastern Pennsylvania Conference of the United Methodist Church celebrate the many traditions in the Church. They danced "Weave" by Rosemary Crow.

The Chapter's Executive Board provided two Leadership Development Grants for the summer: one to Mary Jane Wolbers to attend the SDG Festival in Hawaii, the other to Barbara Gorham-Enghard to attend a workshop on Contemplative Dance in MA.

"Worship in Motion" joined the Lancaster Opera Company in a production of "Amahl and the Night Visitors."

The Quartet "Sacred Ways Dance Company," premiered "Naaman's Cure" at west Chester University of Pennsylvania in April.

Southern California Chapter

From Jeannine Bunyan, Sepulveda: "Dance! The Visual Voice of God VII" presented California's finest Performing Arts Sacred Dance Companies as well as praise and worship Liturgical Dance from an ecumenical collection of Churches and backgrounds on April 29 at the Holliston Avenue United Methodist Church, Pasadena.

Rocky Mountain Chapter

Rocky Mountain Chapter held Folk Dances/ Sacred Dances at Iliff School of Theology in October with Ann Blessin, David Angus and Sandy Subotnick leading. In March they held an Easter Danceshop-Rehearsal directed by Cynthia McGuinness and on May 7, A Circle of Dance Festival. Dancing at the Easter Sunrise Service at Red Rocks was a real community connection.

Plans for '95-'96 include a fall workshop geared toward empowering sacred dancers to return to their homes with a worship service for their congregations. A planned winter workshop will focus on inner spiritual expression of the labyrinth.

The Denver Sacred Dance Festival presented The Cleo Parker Robinson Dance Ensemble at the New Dance Theatre, Denver in the spring.

Columbia-Willamette Chapter

Rev. Val Hammond led circle dance classes, "Dances of Joy and Peace," at Maryhurst College, plus being a part of their series "Awakening the Mystic Within."

Power and Praise Dance company with Sharon Miller and BJ Bateman presented "The Spirit Moves" and the premier of "Hecatomb" in February at the Christ United Methodist Church, Portland. They also performed at Beaverton, Tigard, Portland and Roseburg on Palm Sunday, Maundy Thursday and Easter. The chapter held its annual Christmas Carol Dancing in downtown Portland in December.

MEMOS FROM THE MINUTES

Meeting of the Executive Board of the Sacred Dance Guild, Home of Ann Blessin, Denver, Colorado, Saturday, May 13, 1995

Members present: Ann Blessin, President; Joann Flanigan, Vice President; Carolyn Lutito, Treasurer; Paula Nettleton, Publicity; Celeste Rossmiller, Recording Secretary; Directors-at-Large Virginia Huffine and Mary Jane Wolbers (also SDG Parliamentarian).

Minutes: The minutes of the February 11, 1995 Board Meeting were read. Corrections were noted. Minutes were approved as corrected.

Housekeeping: The next Board meeting will be August 10 in Hawaii. The Annual Meeting of the SDG Membership will be during Festival '95, August 12, in Hawaii.

A. President. The following appointments have been made:

Joann Flanigan, Vice President (to fill unexpired term of Paul Fiorino); Celeste Rossmiller, Recording Secretary (to fill unexpired term of Jeanne Carbonaro); Denise Dovell, Director-at-Large (to fill unexpired term of Joann Flanigan); Regina Bowman, member of Committee to assist the Publicity Director; Barbara Tener, to be in charge of Memorial Endowment Fund-Raising; Denise Dovell, chair of Scholarship Committee; Barrie Gibby, chair of Nominating Committee.

Also Joanne Robertson, North Texas Chapter Representative, replacing Barrie Gibby. Following the Board's unanimous acceptance of these appointments, a quorum was officially established.

Ann reported receiving correspondence from Gloria Wyman, representing the National Pastoral Musicians (NPM) and the International Liturgical Dance Association (ILDA,, asking that the SDG consider a reciprocal relationship with ILDA.

Director-at-large Denise Dovell sent a sample certificate-of-attendance for Festival '95 to Ann for Board approval.

B. Vice-President. Joann Flanigan assisted the Nominating committee chairperson, Barrie Gibby, with telephone contacts to Regional Directors for the upcoming ballot; contacted our insurance company, Markel Underwriters & Brokers, regarding next year's policy; discussed future festival locations with Ann, and the Regions of Georgia and Eastern Canada, and set Festival '96 at PSR through contact with Dr. Carol Voisin. Joann also advised Scholarship chairperson Denise Dovell about duties of scholarship recipients.

Joann's estimated expenses as representative and workshop leader at ICHPER-SD are $770.00.

C. Treasurer. Carolyn reported that as of May 12, 1995, total assets are $25,877.96 ($8,162.02 in cash and bank accounts; $17,715.94 in Memorial Endowment and Life Memberships). The fiscal year-end report for 7/1/94-5/31/95: total income - $19,293.12; total expenses - $17,607.63.

$245.41 interest income from the Memorial Endowment Fund and Life Memberships added to already accumulated = $1,232.95 now available for grants (scholarships).

Funds for the Memorial Endowment challenge grant were allotted by Board decision in October 1994 from the net gain from Festival '94.

Carolyn will work with Bookkeeper Sharon Miller to put together a budget for 1995-1996.

D. Membership. Carla Kramer reports that as of May 6, there are 600 members of the SDG, including 45 new members and 9 former members reinstated.

She requests that corrected minutes of the two previous (and all following) board meetings be sent to her and to all other board members.

E. Corresponding Secretary. Annie Zahradnik reports that she is up to date with her correspondence.

F. Director of Regions and Chapters. JoAn Huff asked that an interim policy for waning Chapters be discussed. However, it is on the ballot for approval (ARTICLE XII, Section 7) by the membership. Further discussion will await the outcome of the ballot.

G. Publicity. Paula reported that a second mailing was sent in March to dance groups, schools, universities, and convents in the western part of the U.S. about Festival '95 in Hawaii. Press release will be sent to local contemporary dance magazine and other local (Denver metro, Colorado) groups.

Mary Jane has also sent information to the large dance organization including Asia-Pacific channels of the World Dance Alliance.

H. Journal. Toni' Intravaia sent in a report on the Journal, including a proposed budget for Journal expenses. The theme of the Fall issue will be "The Refolding and Reblossoming After Hawaii.

I. Resource Director. A written report was received from Kathryn Mihelick. Since the original printing of the 1991 edition of Resources in Sacred Dance was completed and sale of the books commenced, the following totals have been sold via the Resource Director to date (3/31/95): Institution: 288; Individuals: 72; for a total of: 360. Inventory is at 99 books.

COMMITTEE REPORTS

A. By-Laws. Committee membership consists of Toni' Intravaia, Mary Jane Wolbers and Sybille Volz. The committee reports that the rationale for the proposed changes is that most of the amendments have been interim policies; they have been tried, and they work.

B. Festival '95 Hawaii. Lisa Tuttle reports that as of May 1st there are 60 people registered. Two of her assistant committee members, Stephanie LeBlanc Gesell and Cynthia Schwarz are moving out of state.

C. Think Tank Vision 2000 Task Force. Virginia Huffine is in the process of discussing long-range plans with Scott Ward regarding putting the SDG on the Internet. Virginia noted that many churches are also addressing these issues of modern communication. She is seeking a third member to assist her and Forrest Coggan with this committee.

D. Directors-at-Large. Mary Jane Wolbers and Virginia Huffine have been greeting new members in their area with a "welcome" letter. Virginia also sent thank you notes to non-members who attended workshops in the Minnesota Region.

E. Archivist. There was no report directly from the Archivist, but it was noted as general information that SDG archives are in a climate-controlled environment at the Peterborough Historical Society in New Hampshire.

All reports were accepted as presented.

NEW BUSINESS

A. Corrected Minutes. Mary Jane proposed that we send corrected minutes of this and previous Board meetings to Executive Board members and directors who are not present at meetings. Motion to approve proposal: Celeste; Seconded: Carolyn. Approved unanimously.

B. Reciprocal Agreement. Mary Jane proposed that we put on the agenda for the Annual Meeting in Hawaii the reciprocal agreement with ILDA (need to circulate the letter from Gloria Wyman - see President's report above). Moved: Joann; Seconded: Paula. Approved unanimously.

C. Festival Certificate. A Certificate of Attendance to Festival '95 is to be approved between Ann and Denise Dovell.

D. Request for Funds. Motion by Celeste to pay part of the estimated expenses of Joann Flanigan to teach a workshop ("Prayers from Scripture") at the International Council of Health, Physical Education, Recreation - Sports, Dance (ICHPER-SD) in Gainesville, Florida in July. Seconded - Carolyn. $400.00 approved unanimously.

E. Article VII, Sec. 7. Board by consensus approved the change in wording in the last sentence of this Article of the Bylaws: from "profits" to "net gain."

The meeting of May 13 adjourned at 2:15 p.m.

Respectfully submitted,
Celeste Rossmiller, Recording Secretary.

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Ad per ONE (1) issue
- One-half page.....$100.00
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Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Logo Contest

The Sacred Dance Guild still does not have a permanent logo. Participants in the logo contest are asked to send in an entry (one per person) which will be presented first to the board for selection of five entries which then will be voted on by the members at large at the 1996 annual meeting. In exchange for the Guild's rights to use the artist's work, the winner will receive free tuition to 1996 Festival or comparable payment.

Entries should be in pen and ink, black and white only, no smaller than 4 x 5" and no larger than 8 1/2 x 11". The logo must include the title "Sacred Dance Guild." Computer work is O.K. Send to Denise Dovell, 1810 E. Velvet Drive, Tempe, Arizona 85284.

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Sacred Dance Guild
Attn. Kathryn Mihelick
2292 Lynnwood Dr.
Stow, Ohio 44224

Calendar

September 23, 1995 - "Day of Dance and Worship V", South Highland Presbyterian Church, Birmingham, Alabama with Leaders Dhosha Miller, Melanie Clark, Molly King and Sylvia Farris. Contact: Sue Highfill, 205-853-8399.

September 23, 1995 - Annual Gathering of Lakeshore Chapter Montrose at Lake Michigan with Ginny Siano and Nancy Marcheschi. Contact: John Jenkins, 5700 N. Magnolia, BE Chicago, IL 60660.

October 13-14, 1995 - "Expressions of the Spirit", a Festival of Religion and the Arts, Mercy Center at Madison, Madison, CT. Contact: Expressions of the Spirit, Alice Gow Darius, Secy., 1519 Tuttle Avenue, Wallingford, CT 06492.

October 20-22, 1995 - Congress on Research (CORD) in Dance "Doris Humphrey: A Centennial Celebration", Teachers College, Columbia University, New York City. Contact: Dance and Dance Education Program, Teachers College, Columbia University, Box 78, 525 West 120th St., New York, NY 10027.

October 21, 1995 - Constitution Chaper Workshop, Church of the Apostles, Lancaster, PA with Sally Moravitz, leader. Contact: Berenice Fickes, 1307 Fieldstead Lane, Lancaster, PA 17603.

November 2-5, 1995 - "Dance, Myth, and Ritual in the Americas", International Conference Celebrating the 30th Anniversary of CORD, hosted by New World School of the Arts and Intercultural Dance and Music Institute of Florida International University, Miami, Florida. Contact: Kista Tucker, Department of Dance, State University of New York, Brockport, NY 14420 or phone: 716-395-2590.

November 13, 1995 - "The Liturgical Year in Dance," an informational and instructional presentation sponsored by the New Jersey Chaper of the American Guild of Organists, United Methodist Church, Ridgewood, New Jersey. Contact: Linda Telesco, P.O. Box 9357, Lyndhurst, NJ 07071.

November 17-19, 1995 - American Dance Guild "Adjudicated Cooperative Showcase", Cunningham Studio Theater, 55 Bethune Street, NYÇ. Contact: American Dance Guild, 31 W. 21st St, 3rd Floor, New York, NY 10010.

January 8-12, 1996 - "Sacred Dance for Healing" Pacific School of Religion, Berkeley, Ca. Contact: Special Studies Office, PSR 1798 Scenic Avenue, Berkeley, CA 94709.

January 15, 1996 - Call for Proposals: "Weaving Dance into Learning: Realities, Myths, and Dragons", Minneapolis, Minnesota. Contact: Pamela Paulson, Ph.D., Director, Minnesota Center for Arts Education, 6125 Olson Memorial Highway, Golden Valley, MN 55422

April 16-20, 1996 - AAPHERD National Convention for the National Dance Association, Atlanta, Georgia. SDG Mary Jane Wolbers will be a presenter. Contact: National Dance Association, 1900 Association Drive, Reston, VA 22091-1599.

June 7, 8, 9, 1996 - American Dance Guild Annual Conference 1996 "Masters, Mentors, Proteges: A Celebration of Intergenerational Dance", New York University, New York. Contact: American Dance Guild, 31 West 21st Street, New York, NY 10010.

July 29-August 2, 1996 - Sacred Dance Guild Festival '96. Contact: Summer School Office, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 5-9, 1996 - "Bringing Biblical Humor to Life", leader Doug Adams, Pacific School of Religion. Contact: Summer School Office, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

EXECUTIVE BOARD MEETINGS

Fall Board Meeting: Saturday, October 14, 1995, 10:30 a.m., Ann Blessin's home, Denver, Colorado.

Winter Board Meeting: Saturday, February 10, 1996, 10:30 a.m. Joann Flanigan's home, Huntsville, Alabama.

Spring Board Meeting: Saturday, May 4, 1996, 10:30 a.m., Ann Blessin's home, Denver, Colorado.

Executive Board Meeting: Sunday, July 28, 1996, Berkeley, California.

We need...

The Guild is in desperate need of someone who has expertise in the area of insurance. As of August 17, 1995, the only insurance we have is for Festival 1996. Please help if you can by calling President Ann Blessin, 303-377-9114; Vice President Joann Flanigan, 205-881-8171; Recording Secretary Regina Bowman, 303-238-5058; or Treasurer Carolyn Lutito, 303-433-1110.

In the meantime, those offering workshops, etc., are encouraged to make use of facilities such as churches and schools which already have insurance. Also be sure to have your participants sign a waiver of responsibility.

SACRED dance GUILD

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